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DRUMMING IN STYLE

Gregg Martin
Author

Cover Design/Layout/Editor
George Shepherd

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Brick Briscoe

"This book has been made possible because of my parents. Through their love and support they have provided me with years of private music lessons, attended my concerts in grade school & high school, provided me with the finest college education in music available and watched me perform at the professional level. Thanks Mom and Dad!" - Gregg Martin

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BIOGRAPHY

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Gregg Martin studied jazz and contemporary music at the prestigious Berklee College of Music in Boston, Massachusetts. He fine-tuned his skills with great drum instructors such as; Dennis Carlson, Gary Chaffee and Joe Hunt. His ensemble teachers at Berklee were an invaluable influence on his musical career. These teachers included Greg Hopkins, Bill Pierce and Tiger Okoshi. His training at Berklee launched him into an exciting career of performing and touring with groups in twenty-two of the United States and the Bahama Islands.

During his professional career, Gregg has performed with artist's: Ernie Watts, Liza Minnelli, Joel Grey, Bobby Vinton, Lucie Arnaz, Robert Goulet, Marie Osmond, Frankie Avalon, Connie Stevens, Fabian, Red Skelton, The Drifters, The Shirelles, Suzanne Somers, Sam Moore, Gary Lewis, Little Anthony, Dee Clark, Del Shannon, Tommy Roe, Four Aces, The Diamonds, The Ink Spots and Ron Kenoly.

In addition Gregg has played for the touring Broadway musicals, A Chorus Line, Grand Hotel and The Sound of Music.

He has performed on numerous albums and has written three books on the subject of drumming. Presently, Gregg shares his thorough knowledge of music and percussion at the Modern Percussion Studio in Evansville, Indiana where he teaches daily.

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DISCOGRAPHY

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Listening to music is a major part of the learning process. As you progress through the sections, I have included a discography to suggest artists and groups to listen to for certain details of each style of music. While I dislike labeling a group or artist into a particular category, this will give you enough information and basic knowledge to purchase audio recordings and research a musical style.

A group might record a song and be "labeled" in a certain category, but will also record other styles that may be thought of in a different genre. Some of the best groups have done just such diverse recordings. You may buy a recording by one group and assume that it is a certain style only to realize that it is nothing like what you had anticipated. Sometimes you must explore a groups music further, to find out just how versatile some groups were!

At the beginning of each section is a short list of some of my favorite groups that I listen to for inspiration. This is by no means a complete list, as there are hundreds of groups worth listening to. These will get you started listening to some diverse, quality music. Remember to keep an open mind, as you can always learn something from any style of music!

Regardless of the style you are studying, it is very important to go back to the very beginning of that era and proceed from there. If you don't honor the innovators, you are only cheating yourself of a competent musical background.

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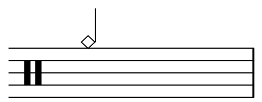
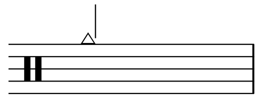
NOTATION KEY

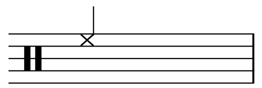
Ride Cymbal Bell



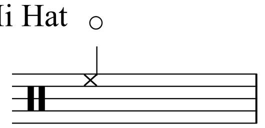
Cowbell



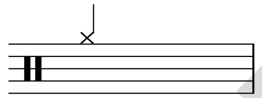
Hi Hat



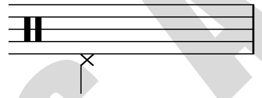
Open Hi Hat



Ride Cymbal

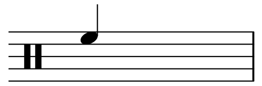


Hi Hat Pedaled with Left Foot



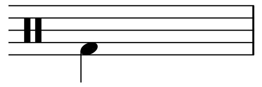
Snare Drum

Small Tom

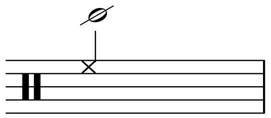


Floor Tom

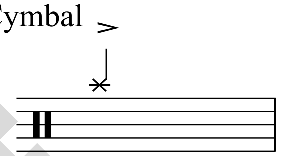
Bass Drum



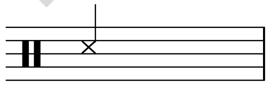
Half-Open Hi Hat



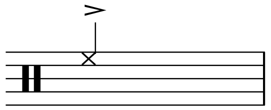
Crash Cymbal



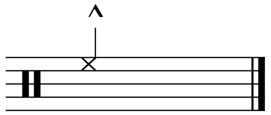
Rim Click



Accented Note



Slightly Louder Accent



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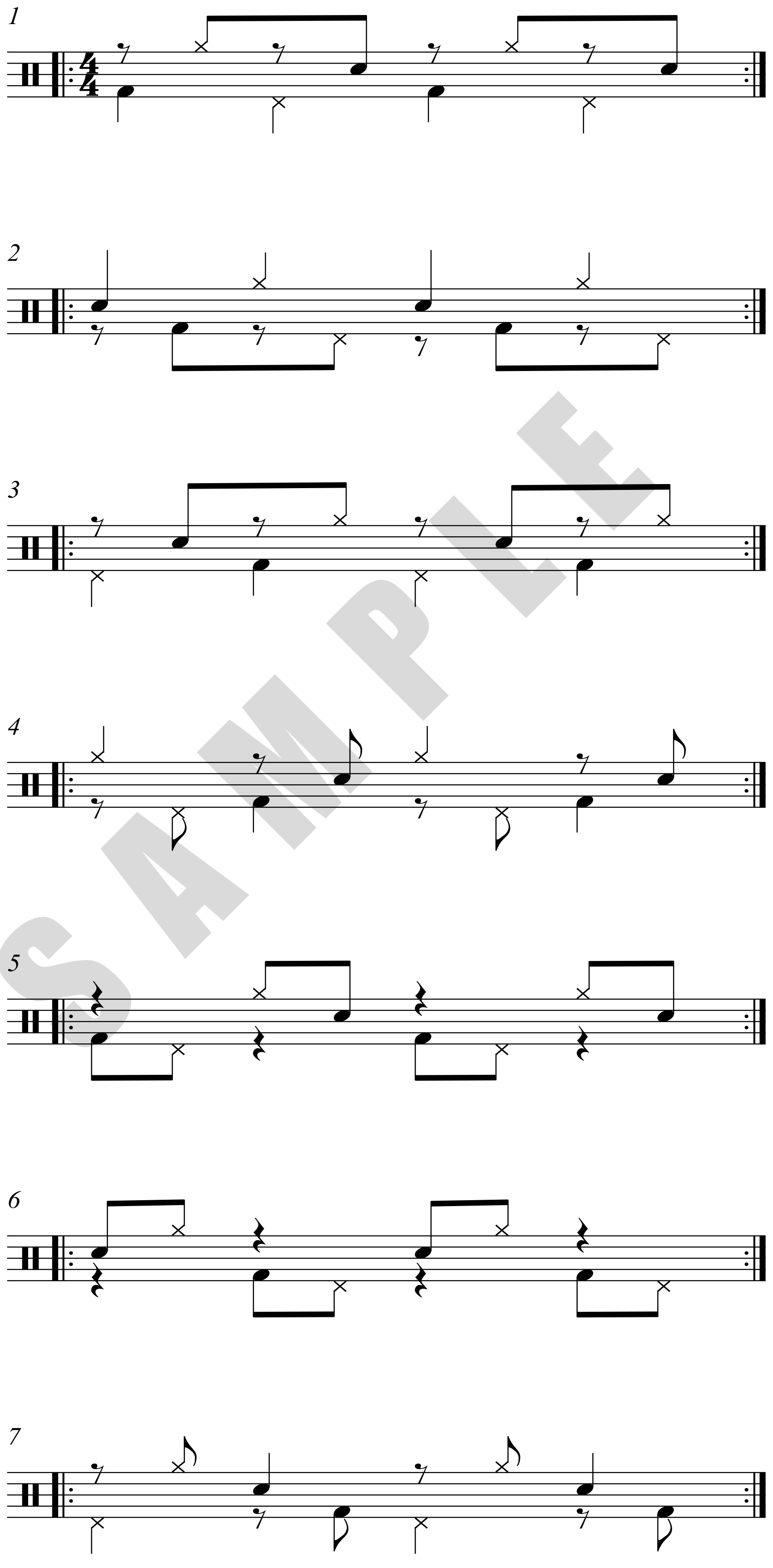

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BLUES

When I think of the blues, I think of a slow 12/8 feel, or a 4/4 triplet feel. Although not every blues song has this feel, many of them do. When not in a 12/8 blues feel, usually a straight eighth rock or rhythm and blues 4/4 pattern will work.

These 12/8 rhythms start out very basic, then rapidly explore the double drumming techniques combined with some challenging four-way coordination. In many instances, blues needn't be so busy, but just in case you want to get into some contemporary ways of playing 12/8, dig in! These grooves are fun to play and offer the listener and other band members some interesting layers of rhythm to groove to.

DISCOGRAPHY:

Blues; Ray Charles, Eric Clapton, Robert Cray, Buddy Guy, Muddy Waters, Stevie Ray Vaughan.

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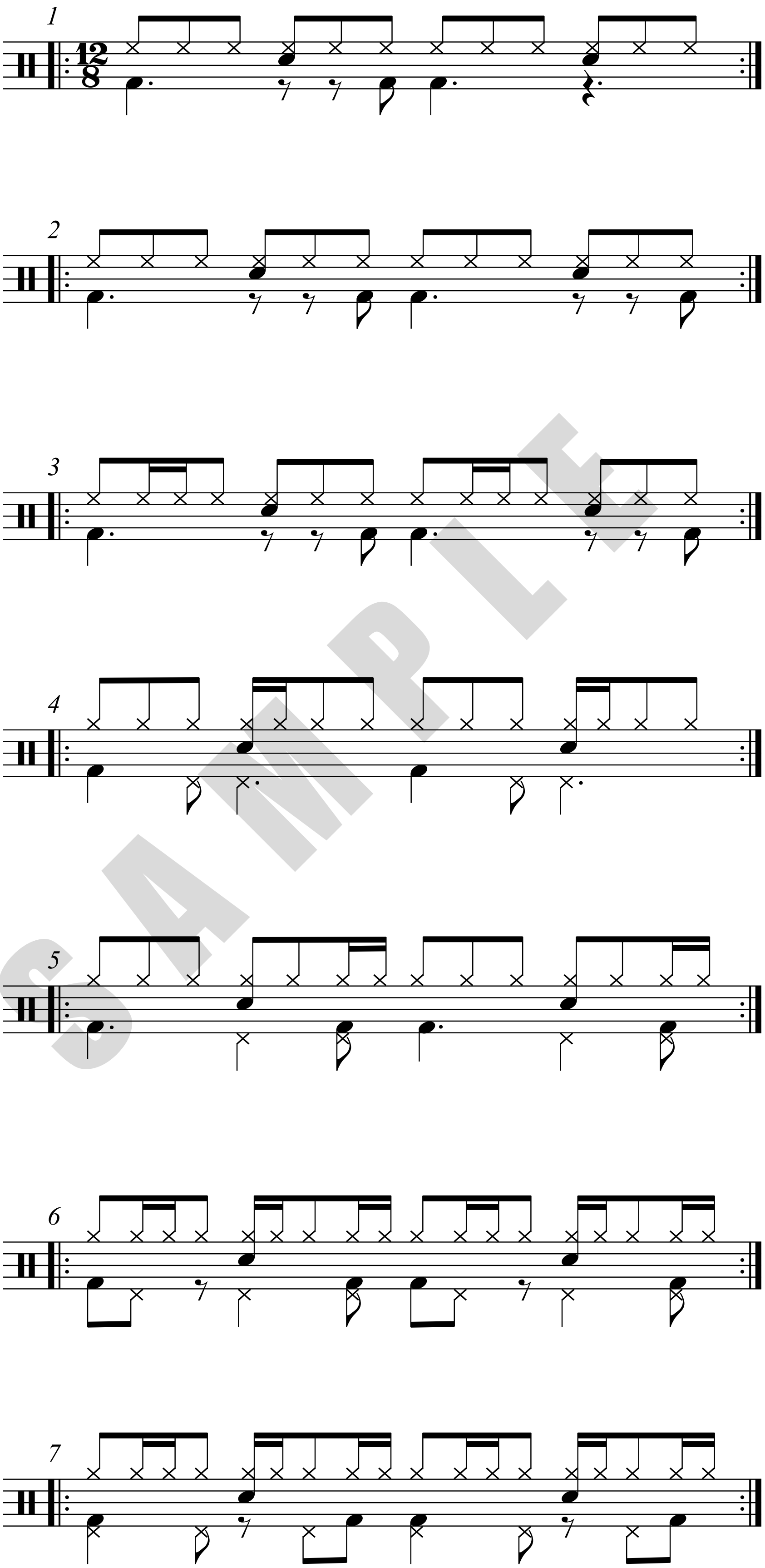

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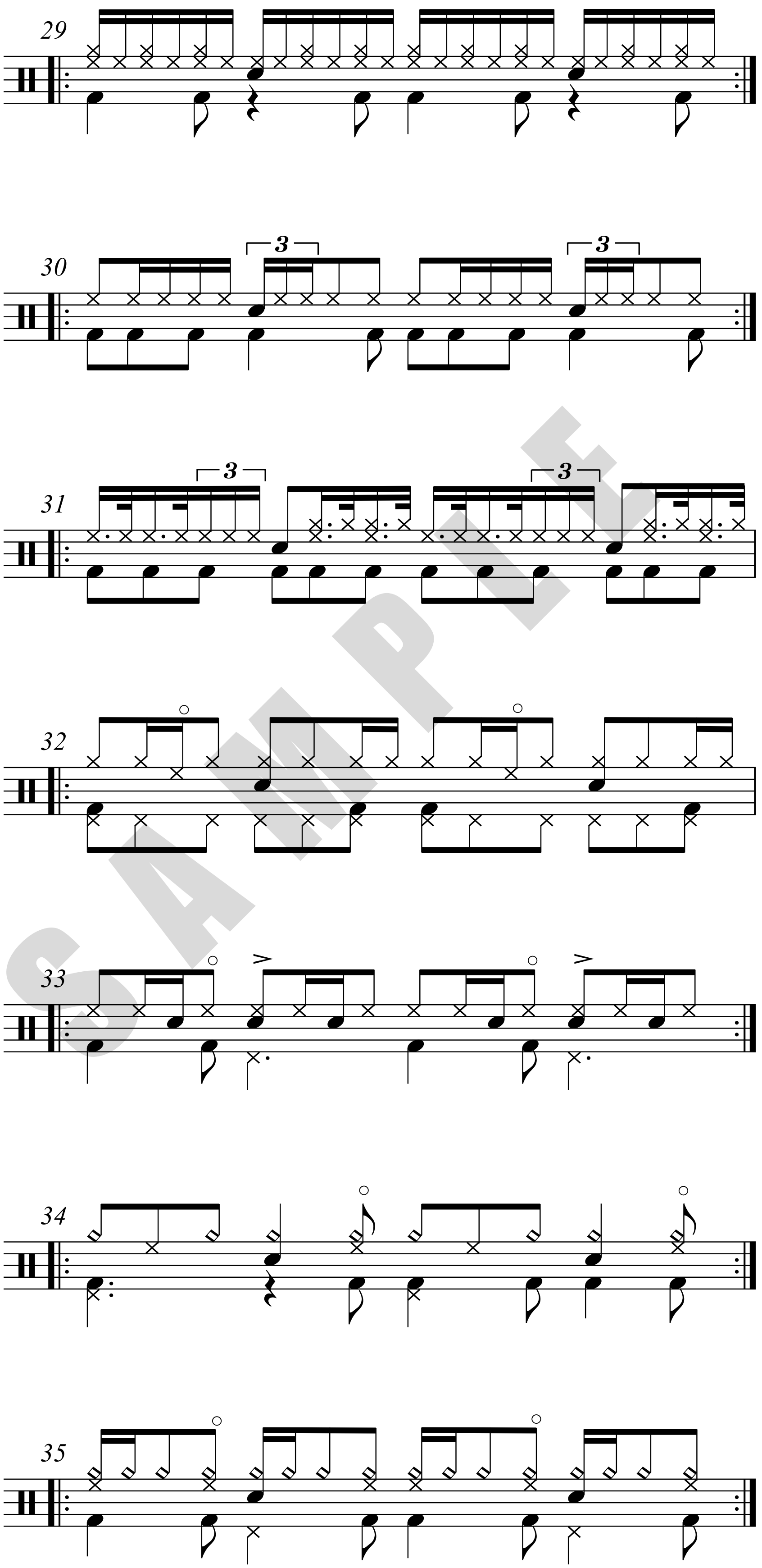

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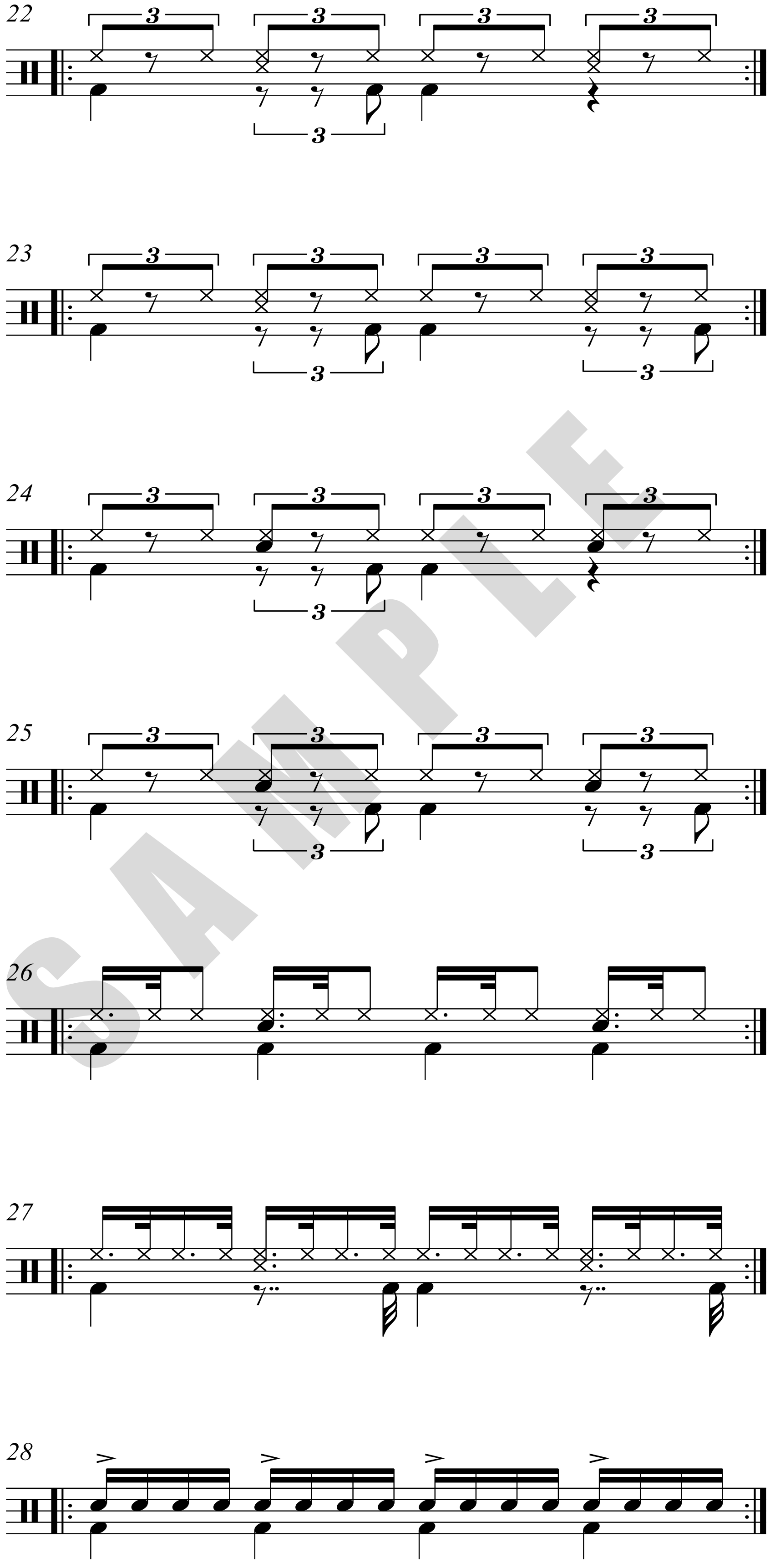

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COUNTRY WALTZ

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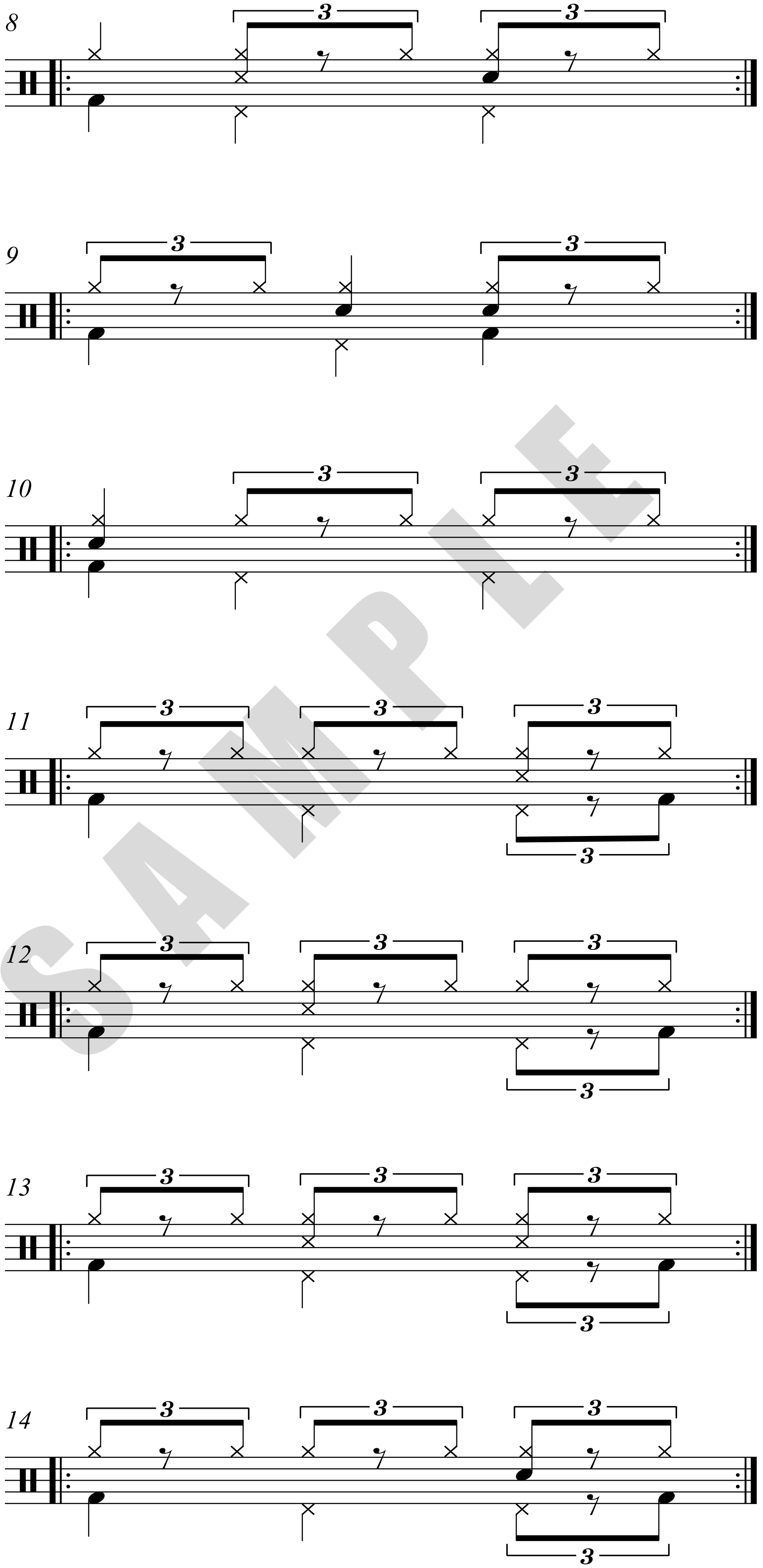

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DISCO

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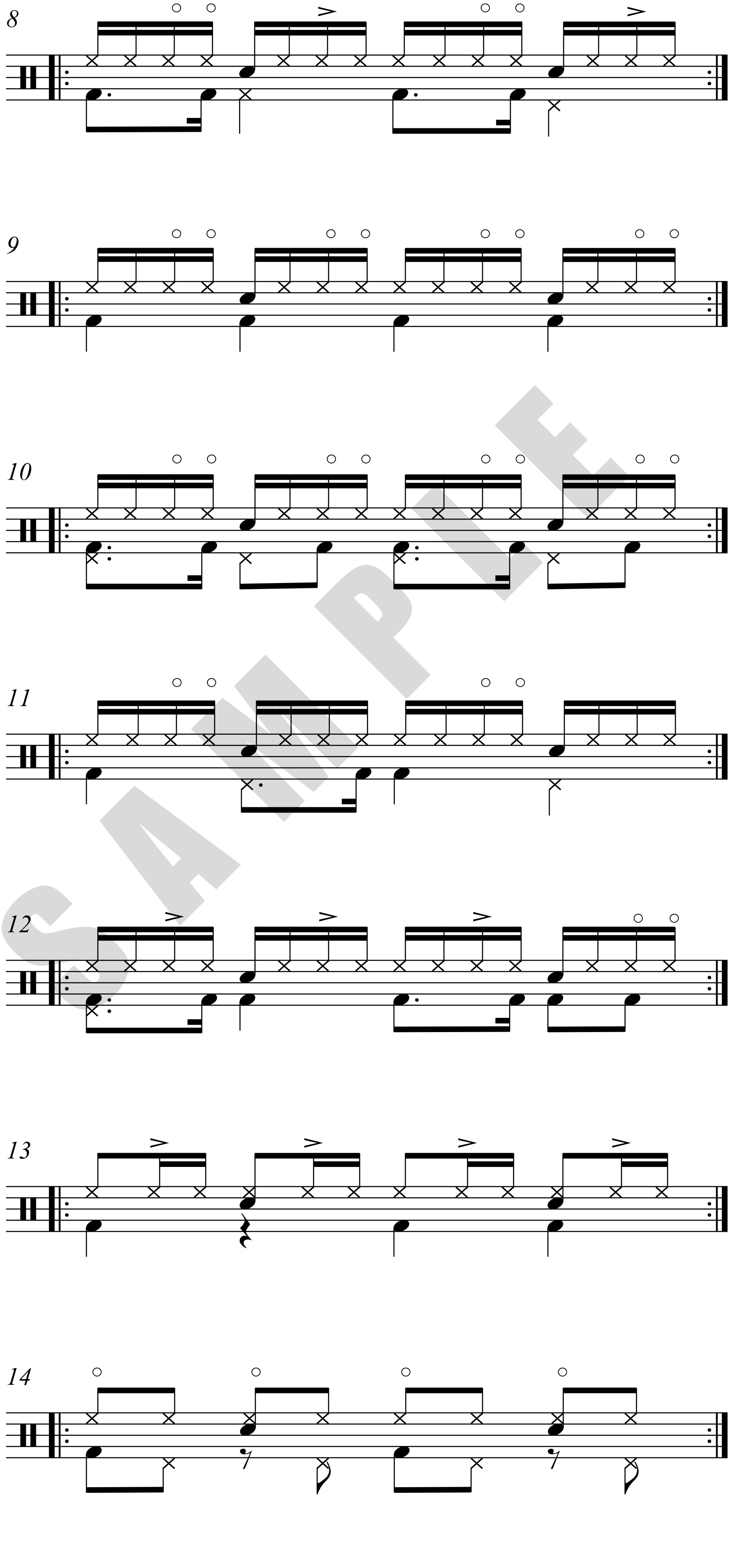

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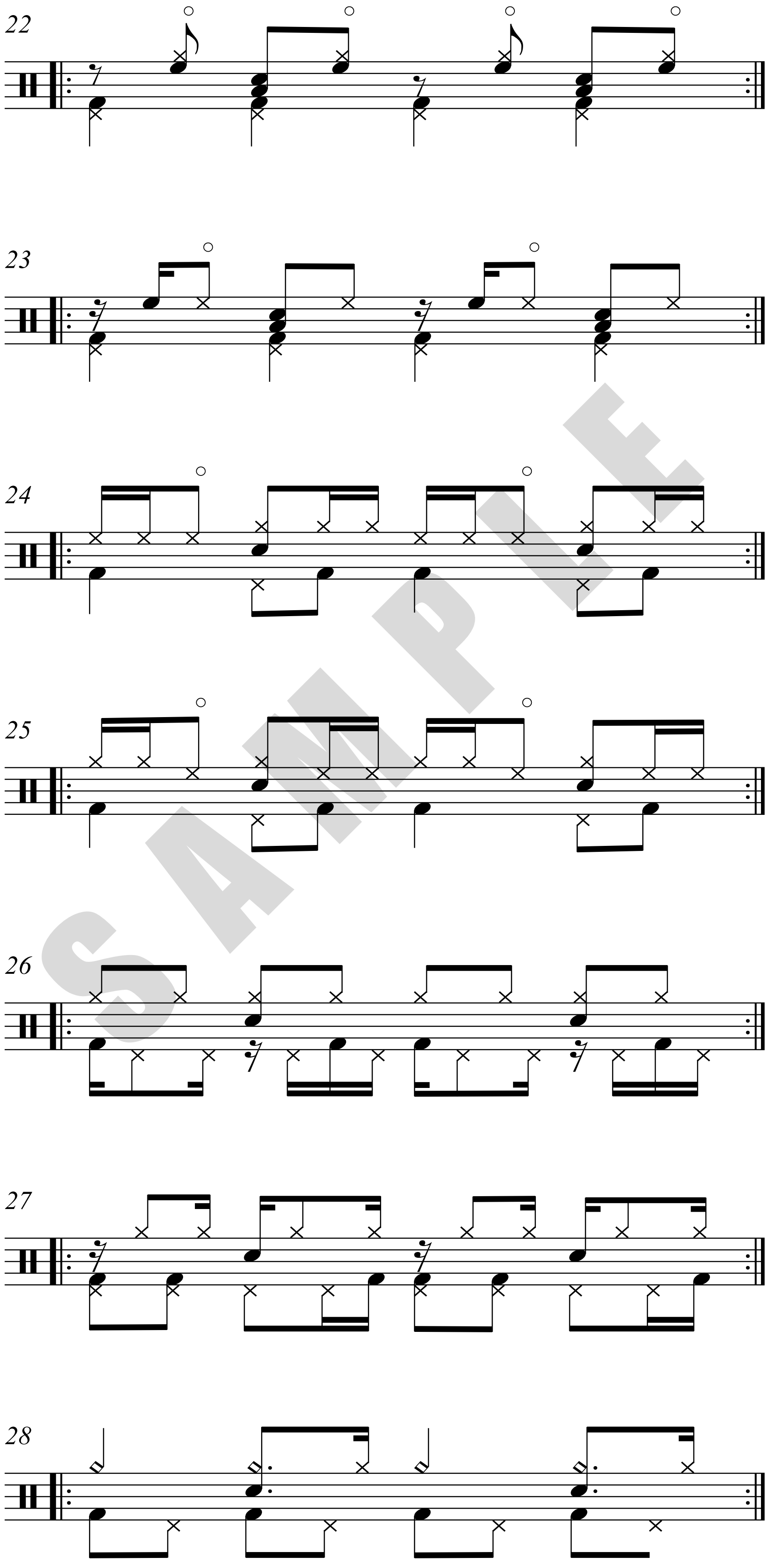
DOUBLE DISCO



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FUNK

In the style of FUNK, it is not always what you play, but what you leave out that makes a beat funky. Where you place the notes and syncopating rhythms can also funkify a groove. These beats are often found within the rhythm and blues (or R& B) style.

In this section, we will start with some straight ahead quarter note patterns, then gradually move the motives to the off-beat. Some of the grooves are linear in nature and again the use of double-drumming is applied to a few beats.

Try approaching these grooves with a laid back feel, by placing the snare back beat slightly behind the beat. Some grooves can be thought of as fusion, play these more aggressively.

DISCOGRAPHY:

Funk: Average White Band, Brecker Brothers, James Brown, Bob James, Chaka Kahn, Dave Mathews Band, Herbie Hancock, Meters, Parliment, David Sanborn, Tom Scott, Tower of Power and Dave Weckl.

Rhythm and Blues: Booker T. and the MG's, Earth Wind and Fire, Aretha Franklin, Isley Brothers, Curtis Mayfield, Otis Redding, Sly and the Family Stone.

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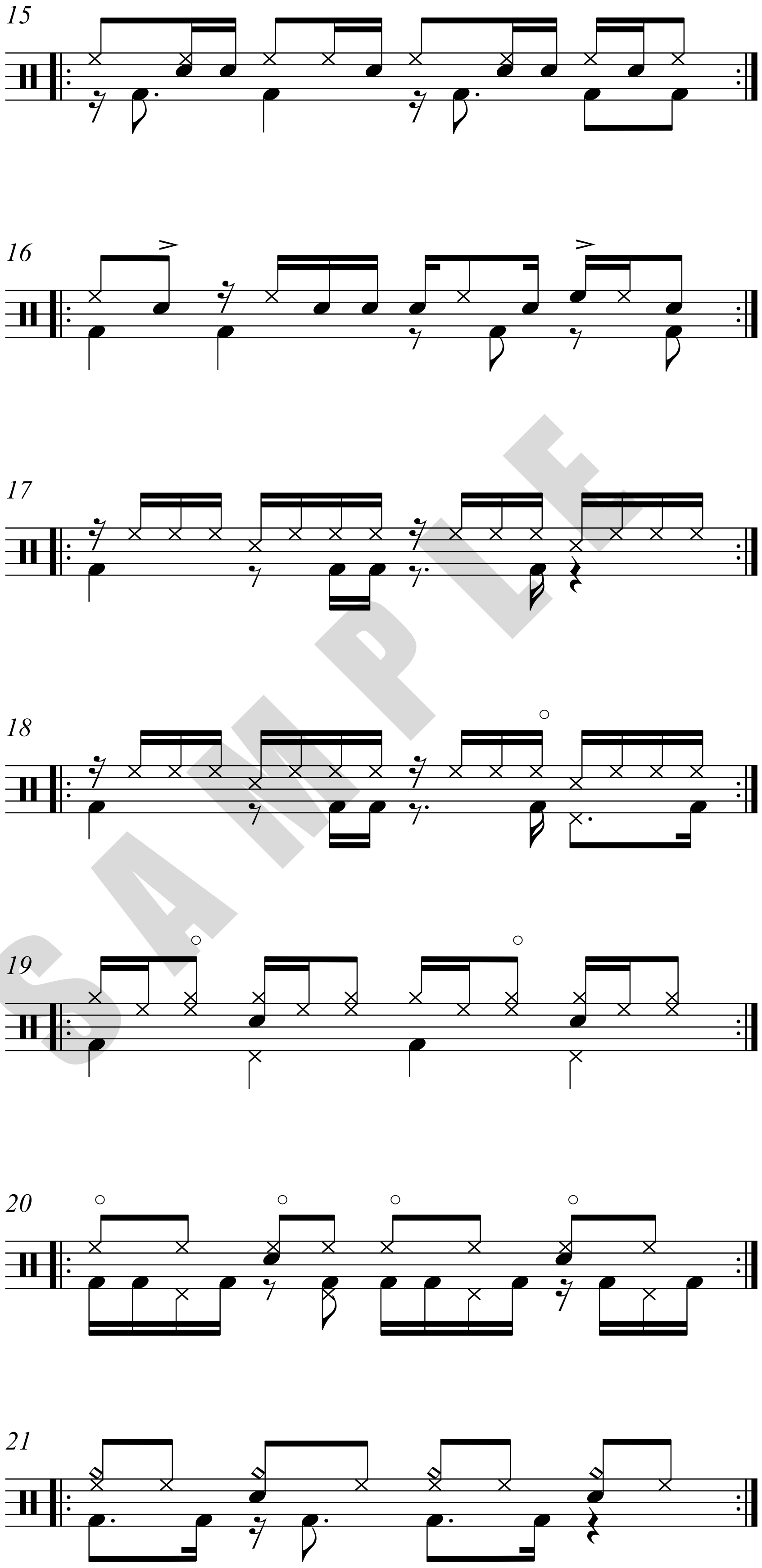

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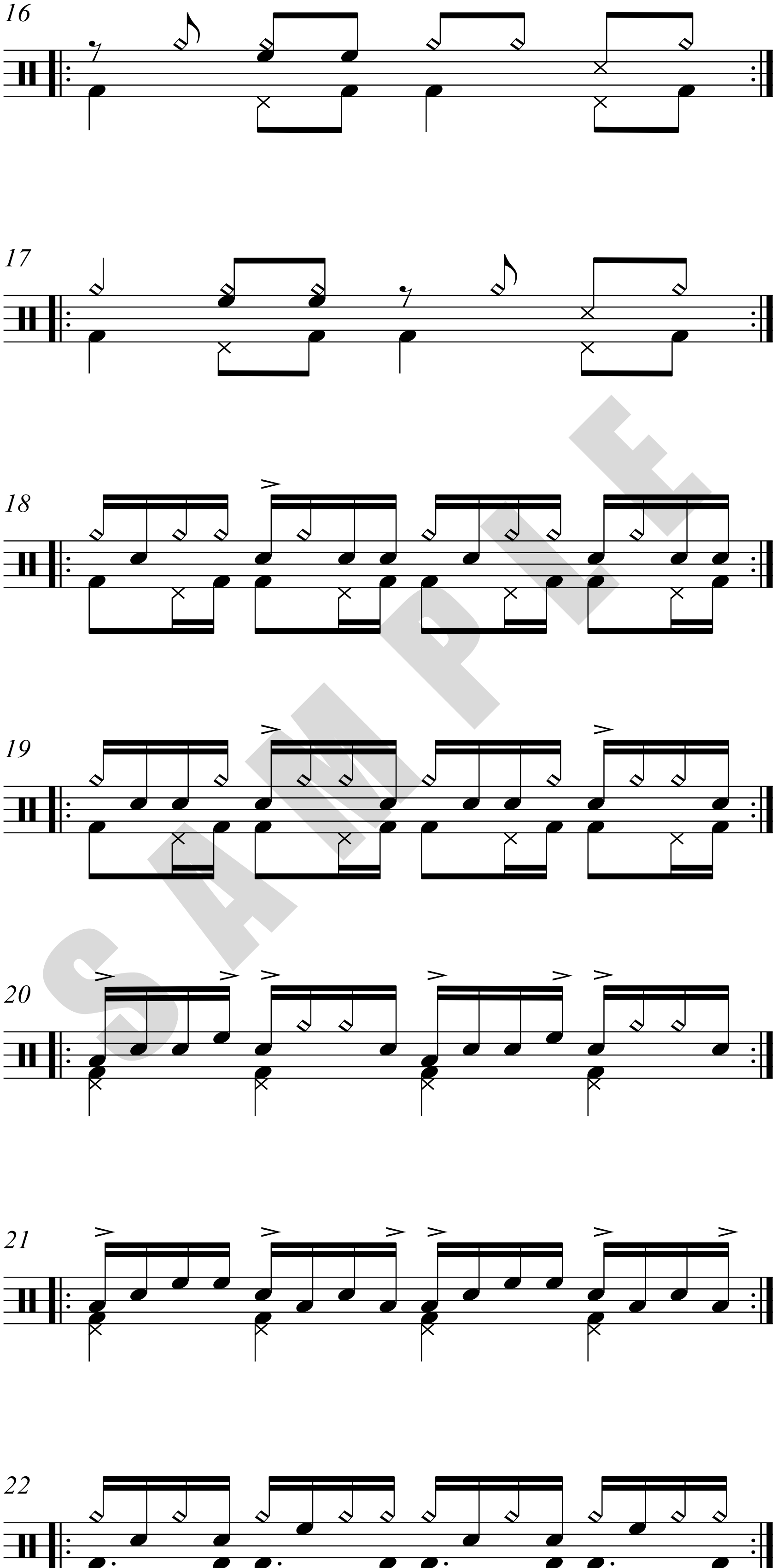
LATIN



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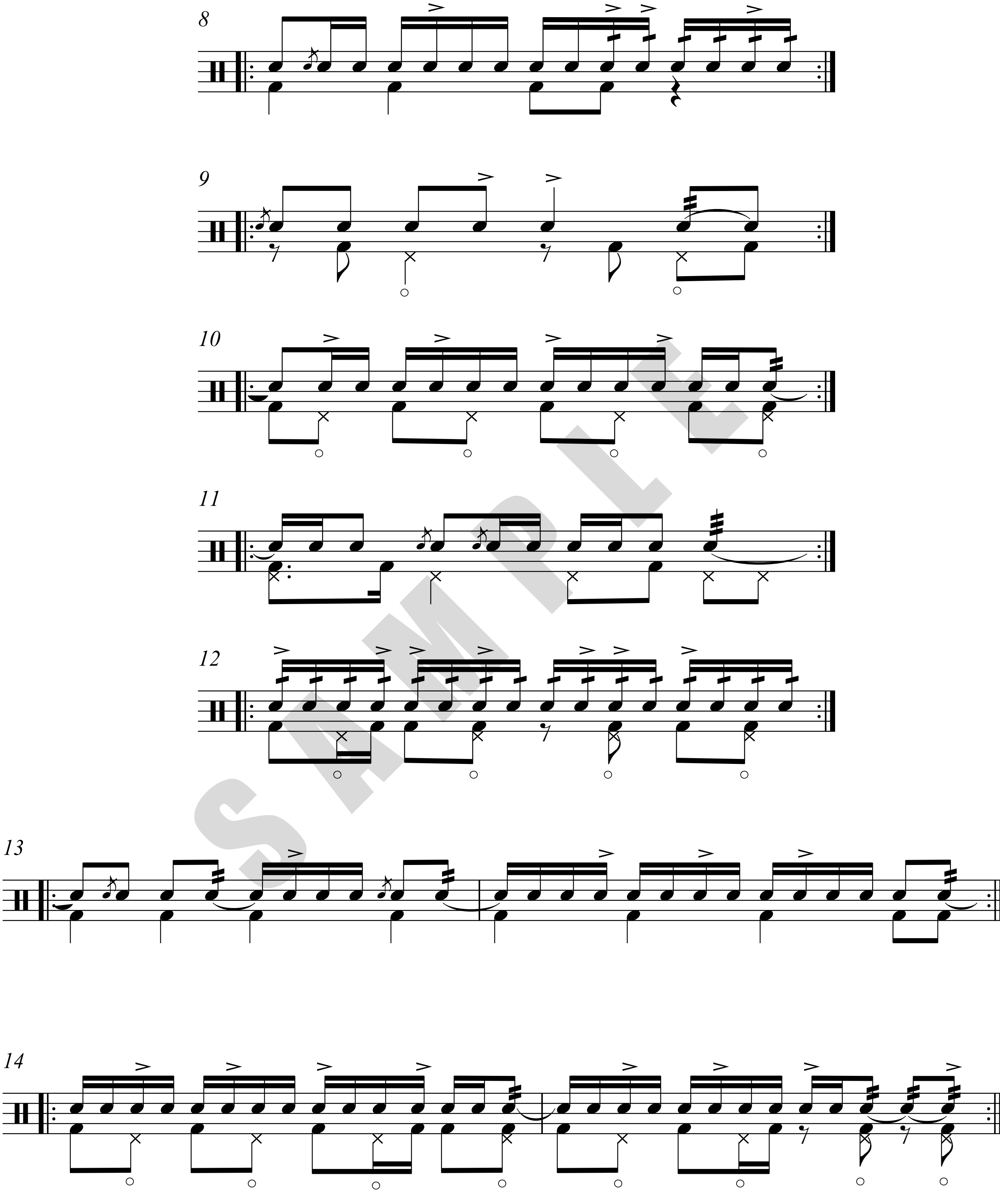

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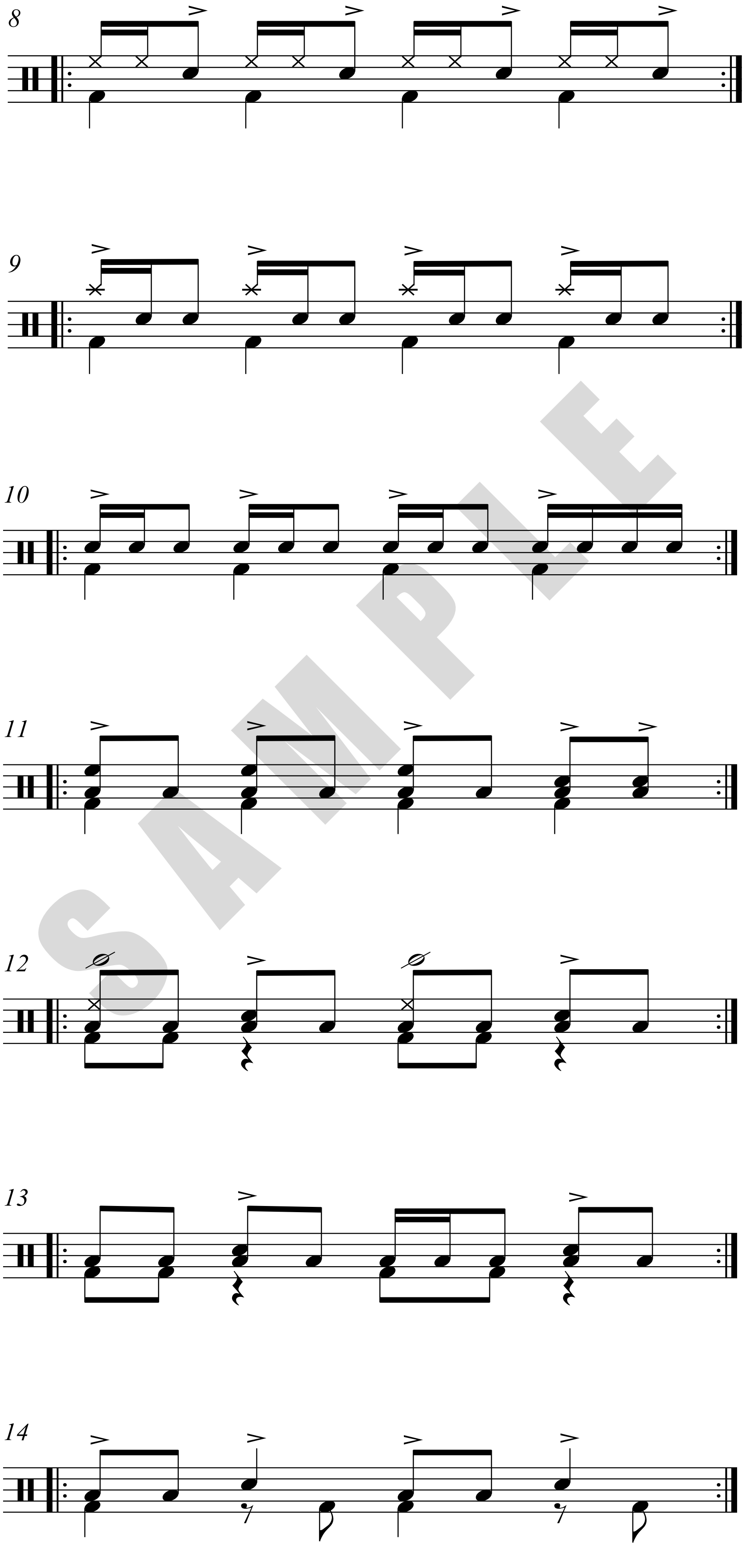
PUNK



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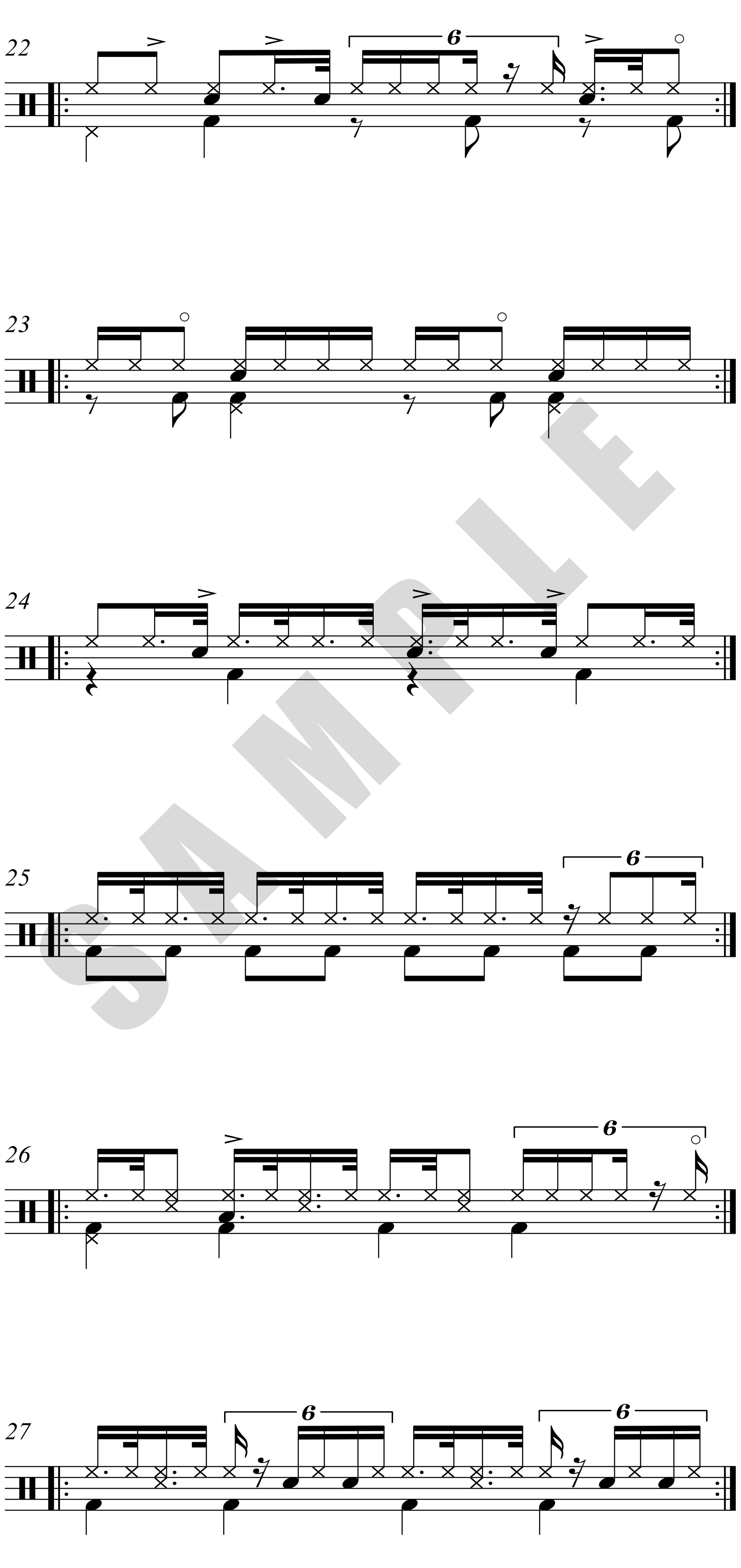
REGGAE



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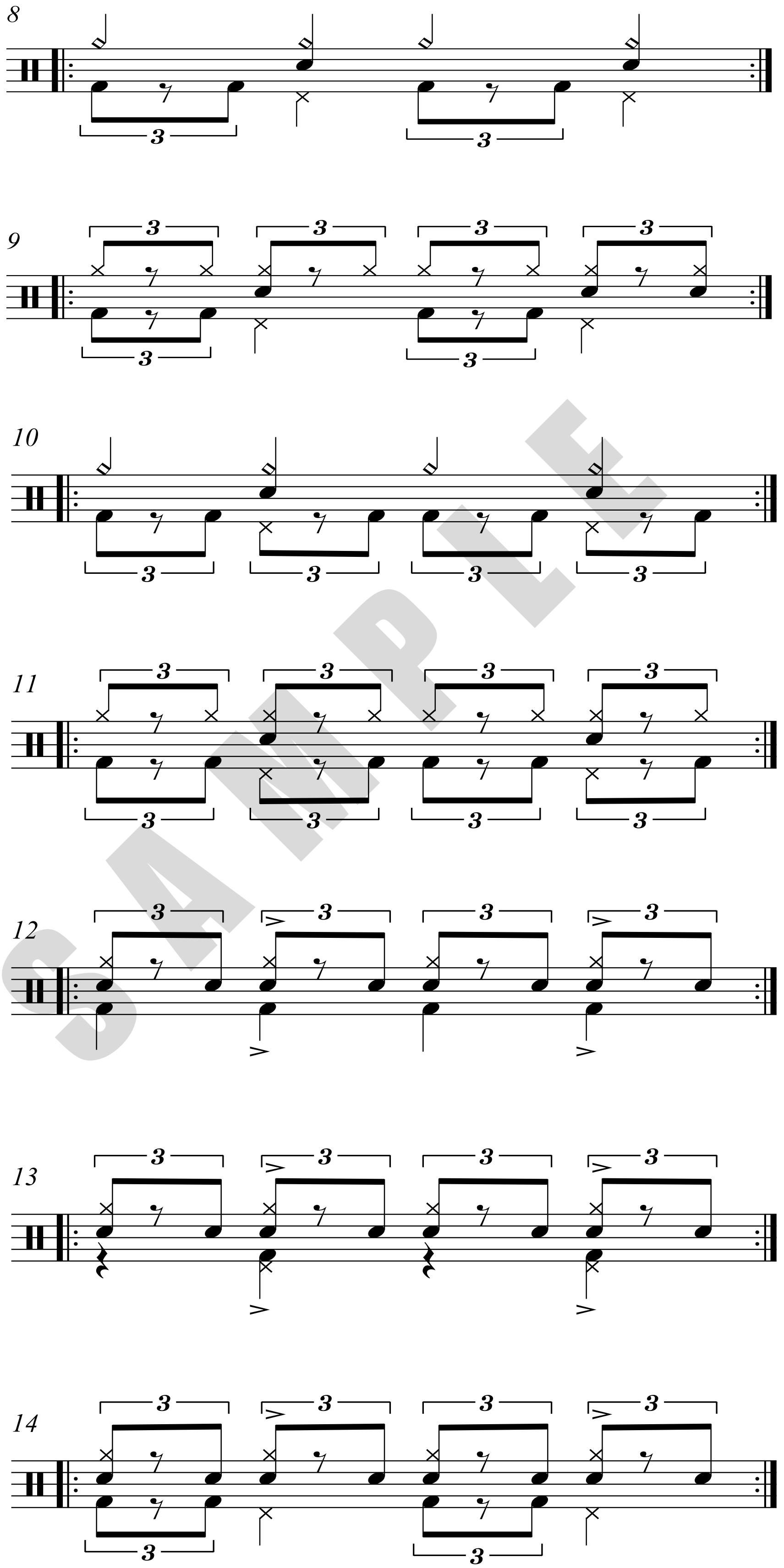

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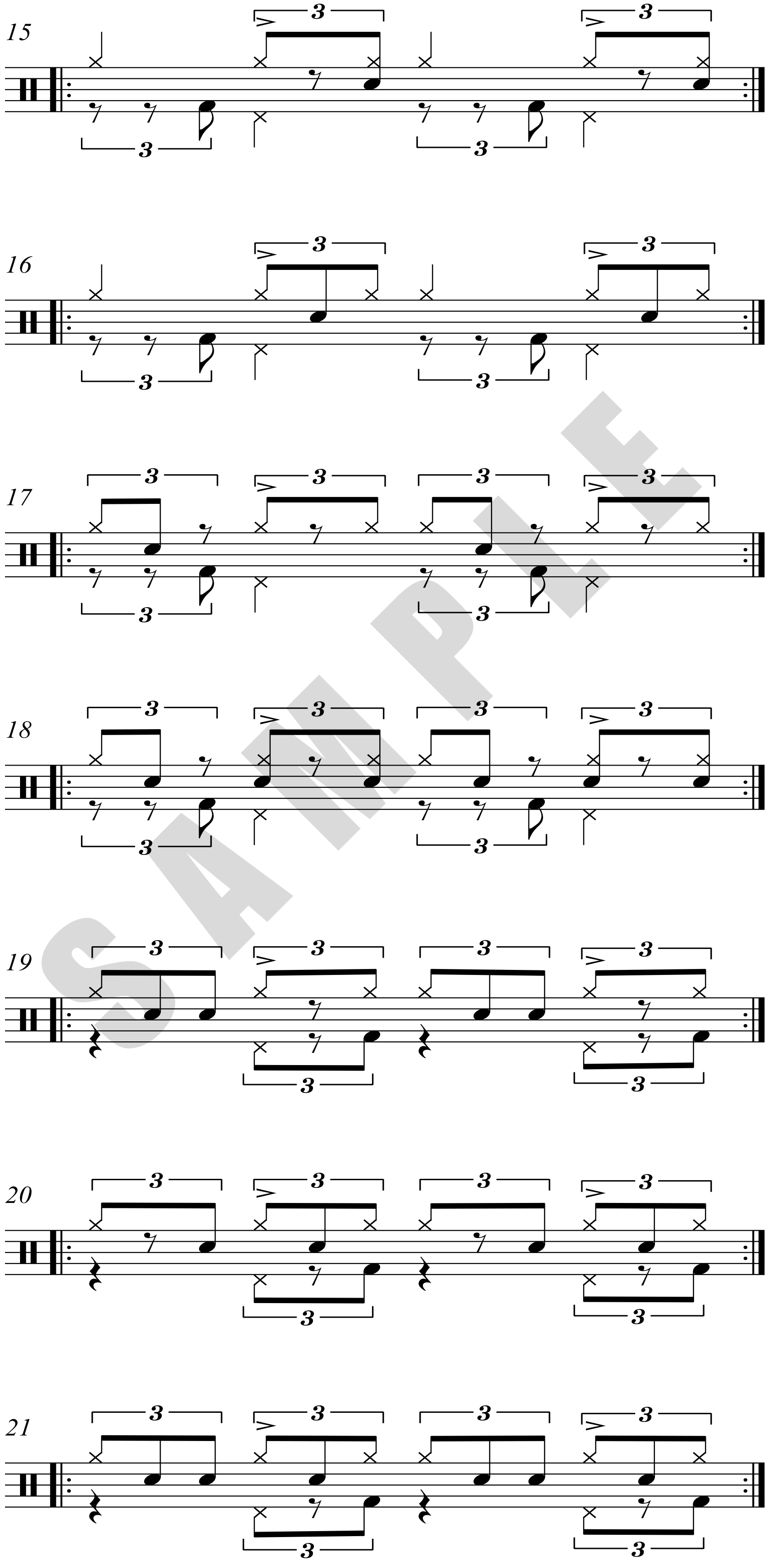
JAZZ, SWING, BEBOP



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